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PURCHASE OF CHINESE PAINTING

AN Oriental feature of interest is the recently purchased painting of "Bamboos in wind and rain" by Wu Chen of the Yuan dynasty. The artist, who was one of the four great masters of his period, is celebrated as a painter of landscape but is known especially for his pictures of bamboos.

It is probably owing to its durability that the bamboo became one of the emblems of longevity. Its decorative lines cause it to be a frequent motif in both Chinese and Japanese art. As many as sixty varieties of the bamboo are mentioned by Chinese writers, the common yellow species extending over the eastern and southern provinces of China.

Among the many uses to which the bamboo is put is the cutting of the roots into fantastic shapes or turning them into oval sticks for worshipers to divine whether the gods will grant their petitions. It produces its seeds, according to a popular Chinese belief, in years of famine to supply the deficiencies of other crops.

"Bamboos in wind and rain" is regarded by experts as a masterpiece of unusual importance. In possessing it the museum is especially fortunate.



BAMBOOS IN WIND AND RAIN

EXHIBITION OF JAPANESE PRINTS

ANEW selection of Japanese color prints from the Clarence Buckingham collection has been hung in Gallery 46 and will remain on exhibition until about the first of May. The artists represented are Kitao Shige-

masa and his pupil Kitao Masanobu, Katsukawa Shuncho, and Kubo Shunman. Of these Shigemasa was the older. The prints by him in this collection show the different stages of his work. The earliest of them was published about

1760 when the influence of Torii Kiyomitsu was dominant. Next in sequence are several in the style of Harunobu. The remainder are in Shigemasa's own characteristic style. Three prints by Masanobu are shown. He was an artist of distinction, but painted for a few years only, devoting himself thereafter to literary pursuits and winning fame as a novelist and writer of comic odes.

there is a rare early actor print in the style of Shuncho's master Katsukawa Shunsho, though much inferior to his work. Another rarity is a print showing an actor and two women, the women by Shuncho and the actor by his fellow-pupil Shunyei.

The five prints by Shunman are contemporary works by an artist highly esteemed by the Japanese. They show



THE CHARMS OF THE OZARKS—BY CARL R. KRAFFT

Shuncho was the one Ukiyoe master who never evolved a style of his own. Most of his works closely resemble those of Torii Kiyonaga, and the best of them are little less powerful than the prints by the great Torii artist. The prints shown in this exhibition are a notable lot. Besides those in the Kiyonaga manner

some influence of Kiyonaga but are imbued with distinct individuality.

The prints by Shigemasa were issued between 1760 and 1785; those by Shuncho between 1770 and 1792; those by Shunman about 1785 to 1795, and those by Masanobu were probably done in 1783.

F. W. G.